

# THE ELEMENTARY ENGLISH REVIEW

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## A VISIT TO THE ALCOTT HOME

CLARISSA MURDOCH  
*Detroit, Michigan*

TWO YEARS ago when we first toured New England we missed seeing Orchard House because we arrived too late for admission and it was impossible for us to stay over a day. Ever since, certain small members of the family have been rather disgruntled about it and there have been frequent requests for another trip to Concord. So when in August we decided to run away for two weeks to Cape Cod, there were enthusiastic exclamations, "Now, we can see the home of the *LITTLE WOMEN*."

Since the route to Boston over the Mohawk Trail leads through Concord we decided to stop over and visit the house first, thus being sure of seeing it. Arriving in Concord after dark we hunted about for a camp. We found camps rather scarce in that country. Driving along the Boston Road we finally found one several miles out from the town. The fields in the moonlight were so quiet, it was hard to realize a large city was near. We thought a bit about the soldiers who had marched along this road in the stirring days of 1775, before we dropped into the heavy sleep of those who live in the open.

Early in the morning we were up and away for breakfast in Concord. Since the visiting hours are from ten to five we had time to revisit the bridge and monument and to look again at "The Old Manse," the homes of Emerson and Hawthorne, and "Sleepy Hollow" Cemetery, where Portuguese children importuned us with cries of "Guide to Sleepy Hollow? Guide to Sleepy Hollow?" There was still an hour after seeing these places so it occurred to us to hunt out Walden Pond. Now it is a curious thing that tourists often fail to tell one anything about a spot like this. Not since high school days when we read Thoreau's *WALDEN*, had we heard anything about it. Would we be disillusioned by finding a swampy Michigan pond or did

"pond" here mean a lake as in Maine? Walden is only a short drive in a car and in ten minutes we were delighted and thrilled to come upon a gem of a lake with rather high banks covered with tall pines. Early as it was, Concord's children were taking advantage of the bathing beach, and in their brilliant red bathing suits they added greatly to the charm of the scene. As we got out of the car we noticed a marker which contained the statement that the site had been given to the Commonwealth of Massachusetts by certain friends "to preserve it in its original beauty for posterity." We were so pleased by this that we were quite in the proper mood to appreciate seeing a fine old dwelling. Promptly at ten we drove up to the gate of a low red house on the Boston Road. It was almost hidden in shrubbery and elms. As we entered the gate we were distressed to see that the door was closed. There was no response to our knock. We wondered if it was closed for varnishing or for some local holiday. We wandered about the yard, noticing the great masses of violet leaves where the woods meet the back yard and finding a little woodland path down which we strolled. Later we learned that this leads to "Wayside," Hawthorne's home, where the Alcott girls had lived when they were little and had the experiences described in *LITTLE WOMEN*. It was along this path that Bronson Alcott and Hawthorne walked daily.

Just as we were getting discouraged, the Boston bus stopped and two hostesses got out. They greeted us with apologies for the tardy bus and invited us to look about the grounds while they did their housekeeping.

After dusting, and arranging fresh flowers, they called us and ushered us into Orchard House. It was built in 1650 and was so tumbled down that when Mr. Alcott bought it in 1857 he had to remodel it and the girls had to do

much painting and papering. There are no ropes across the doors as there are at Mt. Vernon. The result is that as you enter the low ceilinged rooms, full of nooks and crannies you have a curious sense of intrusion. You feel that the members of the family have just stepped out for a minute, perhaps to chat with the Hawthornes or Emersons.

Wandering through the rooms we saw evidences of May's art everywhere. In the kitchen the children watched excitedly while the hostess pulled out the old moulding-board on the under side of which May had drawn with a hot poker Raphael's face. Lettered mottoes on the fireplaces, sketches on the door panels of the bedrooms show her versatility. On her father's chimney-piece is this inscription done in Old English:

"The Hills are reared, the Valleys  
scooped in vain  
If Learning's Altars vanish from the  
Plain."

Louisa so enjoyed a little screech owl that often gave its wavering cry in the Revolutionary Elm outside her window that her sister painted its picture on the fireplace in her room—a droll little sketch it is. In this room one sees also gay panels of callas and nasturtiums that May made for Louisa when, dangerously ill with typhoid pneumonia, she came back from the Civil War. "So that she may have flowers all the time," explained May.

One room has a collection of May's work including the cast of her foot. One of the best bits in *LITTLE WOMEN* is the description of Amy's attempt to get this cast.

"Other models failing her for a time she undertook to cast her own pretty foot, and the family were one day alarmed by an unearthly bumping and screaming, and running to the rescue, found the young enthusiast hopping wildly about the shed, with her foot held fast in a pan full of plaster, which had hardened with unexpected rapidity. With much difficulty and some danger she was dug out, for Jo was so overcome with laughter while she excavated, that her knife went too far, cut the poor foot, and left a lasting memorial of one artistic attempt at least."

In Marmee's room are wee socks worn by "Daisy and Demi," the twins. One's illusions are somewhat shattered on learning that "Daisy" was a boy. Among many articles of wearing apparel there is a beautiful embroidered cap belonging to Mrs. Alcott. "Marmee believed that a woman past thirty should always wear a cap," remarked the guide. Three Catholic sisters were going through the house

at the time we were there. When one of them heard this she turned to me, glanced at my gray hair and short skirts and whispered, with a twinkle in her eyes, "Times have certainly changed." Here too one sees such voluminous skirts that it is easy to believe that Meg bought twenty-five yards of silk for one dress.

In one of the bedrooms there still stand "Four little chests all in a row," reminding one how tearfully as a girl she had read *JO'S IN A GARRET*. You may see the costumes the girls wore in their plays, including Jo's famous boots which appeared so often and of which she was so proud. Louisa's sense of the dramatic was very keen and it often served to add color to rather drab days. A cousin of the Alcotts told me that once when she was visiting them they gave a little party for her. Miss Alcott wanted some music and asked one after another of the company to play. Each bashfully refused. Then Miss Alcott, exclaiming, "We must have some music," swept regally to the piano and with all the airs of a famous pianist she struck the instrument great blows and drew her fingers along the keys in brave runs and trills to the astonishment and joy of the youngsters, for she did not know one note from another. Her perfect mimicry sent them into gales of laughter and there was no stiffness the rest of the evening.

The Alcotts wrote many diaries. Even the little girls kept them. Caroline Ticknor in "May Alcott" quotes freely from little Beth's Journal. Most of these are exhibited. "Wasn't it too bad that Amy got mad at Jo and burned her book?" said one child, wishing to see it. It was in Orchard House that Louisa wrote her stories and here are preserved many of the manuscripts.

It is hard to analyze the charm of an old home like this. These gentle people did not need to do as one young woman of the present day did. A friend gave her a picture for her bedroom but before she would hang it she called up an interior decorator and inquired if it would be proper to hang a picture in a bedroom. Marmee's flowers, her work basket, May's sketches, the father's books, Louisa's needlework, the girls' knitting, Beth's little cabinet piano with the music open upon the rack, all contributed to the hominess of the rooms.

All the time I was in the house there was in my mind the description of another house which by way of contrast served to emphasize

# THE POLAR ESKIMO: ARCTIC FRONTIERSMAN

W. ELMER EKBLAW

*Assistant Editor, Economic Geography,  
Worcester, Massachusetts*

THE POLAR ESKIMO, who live almost a thousand miles nearer the North Pole than any other people, are the true frontiersmen of our race. They hold the frigid outposts of human life amidst hardships and hazards that would deter all other peoples and against such rigorous conditions that human life seems almost impossible.

Their land, Thule, the broad peninsular projection of Northwest Greenland toward the islands of the Arctic Archipelago, is a high, deeply dissected plateau with canyonlike valleys separating the jagged, rockstrewn tablelands and mountain tops between, and stark, forbidding cliffs facing the ice-rimmed sea. It is a narrow coastal fringe of ice-free land upon which the great ice-cap ever presses close, its many glaciers cutting the land into small patches that rise above the ice and sea like islands. The winters are long and dark and cold; the summers, if so they may be called, are brief and bright and mild.

The sun leaves the land in mid-October and does not return until mid-February, but to make up for this long absence it shines all the twenty-four hours of the day from mid-April to mid-August. From mid-February to mid-April the "days" lengthen from nothing to the whole twenty-four hours, while night disappears; from mid-August to mid-October the night lengthens from nothing to the whole twenty-four hours, and day disappears. Mid-night is December twenty-first and midday, June twenty-first. The long Arctic "day," four months long, is glorious with its brilliant skies, its iceberg studded open waters, and its myriad bird and sea life; the long Arctic night is neither tedious nor oppressive, for from ten to twelve days of every month the moon circles the sky all the twenty-four hours; the magnificent Arctic constellations circle Polaris high in the sky, giving continuous faint light and guiding all travel; and darkness is only dusk, not the sable black of tropic night.

The coldest season comes in February and March after the sun has returned but has not risen high enough above the horizon to yield any warmth, and then the temperature may drop to fifty or sixty below on the ice-cap,

though never falling so far along the coast where open water is usually not far distant. The real summer lasts from mid-June to mid-August when the temperature on rare days may rise to sixty, but usually lingers between forty-five and fifty-five. Relatively no rain and little snow-fall in the year—it is a dry land. Storms are infrequent and not violent. The weather is changeable, the climate healthful and stimulating.

The plant life, all of small forms, is relatively luxuriant during that brief two-month period of summer. Not a single tree over three inches in height obscures the view, and only creeping, ground-clinging shrubs like the cranberry, curlewberry, and rhododendron cover the rocks; but of low flowering plants, grasses, sedges, and ferns, over one hundred fifty species cover the waste lands and adorn the landscape the brief season that they last. The animal life is likewise poor in species but rich in numbers. The bird life is incredibly numerous, and the life in the sea is abundant, though scarce on land.

Such a land is Thule, as the Danes have designated the home of the Polar Eskimo. It is in such a land that the Polar Eskimo have maintained themselves isolated and alone these many centuries. When they were discovered by Sir John Ross in 1818 they believed themselves to be the last remnant of humanity left in the world, all life beyond their southern horizon, whence the ice drifts every summer, to have been extinguished by perpetual ice and snow. Never many more than the two hundred fifty souls now constituting their group, often fewer, and always detached from all other peoples, they have inter-married and inbred most closely, but because the rigorous conditions under which they live have ruthlessly eliminated the mentally and physically unfit in every generation and demanded of those who survived the utmost development of mind and body, they are not a debased or degenerate people, but superb physically and alert mentally, with great intellectual capacity.

That they remain in the hunting stage of culture is due, not to inferior mind, but to the paucity and monotony of their resources,



almost exclusively animal in origin. No plant material of any kind entered into their native economy or culture, and but limited supplies of lumber, food or fiber come to them even now. Their food is exclusively the flesh and blubber of the animals they kill; their clothing solely the furs and skins; their fuel and light the blubber; their household goods and equipment the leather, or furs, or ivory, or bone, or sinew from animals. They must hunt to live. They may not be herders for there is no store of grass for grazing animals; they may not be farmers for there is no soil to till, no plants to grow for use; they may not be traders for their land lies far aside from the highways of the world's commerce. Hence hunters they must be, and hunters they are, par excellence.

In winter by dog-sledge, in summer by kayak, they seek the game they must kill that their igloos may be warm and comfortable, that their clothing may be strong and durable, that their families and their dogs may be strong and healthy. On land they hunt patiently the hare for stockings, the caribou for sleeping bags, the fox for clothes; on sea they hunt relentlessly the ringed seal for food—it is their staff of life—and clothes, and fuel; the bearded seal for the strong, durable leather they need for harpoon lines, dog-traces and boot-soles; the bear for his warm fur for clothing, his meat for food; the walrus, the beluga, the narwhal, for vast stores of dog food, blubber for fuel, meat for food and ivory for hunting and home equipment. The women net dovekies and other birds by the thousands, angle for salmon in the pools and through the ice, trap hares and foxes, all to augment the meager stores the men lay by for seasons of poor hunting and consequent stress or even starvation. For any and all parts of any animal that can be killed or trapped may be eaten, even to the clams that the walrus stores up in his stomach-paunch or the cooties that infest the fur clothes. Some of the flesh is cooked, much is eaten raw, and some is eaten frozen; the blubber is almost all eaten raw. The blubber of seal and bear is a golden, sweet fat much like butter or chicken fat, not at all unpalatable.

The skins and furs for clothing are tanned by chewing. The Eskimo women begin when they are yet little girls, four or five years old, and chew the rest of their waking lives. There are no materials for ordinary tanning in Thule, and even if there were, leather tanned as ours is becomes so brittle and fragile at fifty below zero that it is useless,

Leather tanned by chewing is soft and pliant as chamois. The clothes, all made from furs and skins, are sewed with sinew from the flanks of the caribou or narwhal.

The homes of the Polar Eskimo are the igloo, built of stone and turf for winter occupancy; the tupik, sewed of thirty to fifty sealskins for summer occupancy; and the iglooyak or snow house, ingeniously built of blocks of snow, drifted and felted into compact texture, and used for casual or temporary occupancy on the trail or in the villages when the stone igloos can not care for all the people gathered at the village. The winter villages are fixed; the summer villages mobile to a degree, but generally situate near the winter igloos. The villages are scattered from 30 to 90 miles apart along the lonely coast, two or three or four, rarely more families at a village, and these changing from year to year to seek a slight change in diet and a variety in the necessary furs.

There is no tribal organization with chief or shaman, for the group constitutes an ideal anarchy. The family is the social unit, but chastity or fidelity is not an essential attribute. The Polar Eskimo are honest, independent, hospitable, and loyal. They are kind to their children, as vivacious and charming youngsters as one finds anywhere. The men are strong, active, generous fellows; the women lithe, capable, genial souls. They do not dread death, but mourn their dead sorrowfully. They believe that the individual soul returns to the Universal Soul upon death, and that everything has a soul as long as it exists. They have no written language, all their histories, traditions, and folklore being entrusted to their old women, the matriarchs of the group. Old men are rare, for as soon as a man begins to lose his strength and agility he is pretty sure to succumb to any one of the dozen accidental deaths that he always faces.

A superb people, these Polar Eskimo, they are destined soon to lose their pristine culture, their original character; for Danish sovereignty has been recently extended to Thule, and with it the insidious influence of the white man's religion, schools, and trading-factory. The native culture will vanish as the white man's wares—rifles, matches, cutlery, tea, needles, and a thousand other things—change the Eskimo habits; and the native character will be submerged in alien blood and foreign customs that the white man introduces.



## SUGGESTIVE PLAN FOR SIXTH GRADE HOME ROOM COMPOSITION

FLORENCE E. McNULTY  
*Detroit, Michigan*

THE ENGLISH TEACHER in order to be effective must first realize the problem that is before her. In our present day this is not an easy one. Slovenly habits of speech are common among all people. Slang seems to be the most forceful mode of expression. Even the educated tolerate poor English. Such is the environment in which the child lives. Combating such forces is indeed a difficult problem.

Having the ideal toward which she is working once clearly in her mind the teacher must gain an understanding of the group with which she is associated, for it is their present abilities and capacities of which she must make use in order to promote growth in a natural manner.

As this unit of work is planned for a sixth grade in which there are children between the ages of ten and thirteen, let us briefly consider some of the characteristics of the normal child at this age level.

Love for self-expression is natural. Telling others what *he* has done, what *he* has seen, and what *he* owns constitutes the greater proportion of the boy's conversation. The spirit of adventure and the desire to explore predominate. The games this child will play are based on definite rules with beginning and end.

Remembering these few points, the teacher can help the child to reach the goal by providing natural situations where *he* can express these characteristics.

In reviewing old English textbooks and remembering our own experiences, we find that in the past children of the sixth and seventh grades were required to write compositions on such topics as "The Life of Christopher Columbus," "The Landing of the Pilgrims" or "The First Thanksgiving." These broad, indefinite topics, of course, were far away from the child's own experience. In order to complete the task assigned him, he must resort to reference books. His composition was far from creative.

The writing for which I am trying to pro-

vide, I wish to be taken from the children's own experiences. For this reason, the following outline has been formulated. Complying with the block plan provided each home room teacher in Detroit, one oral and written composition and one letter are to be taken up each month.

### *September*

#### A Visit to the Detroit News

Letter to guide, thanking him for his kindness in conducting the class through the building.

### *October*

#### The Public Library,

A letter to a friend, telling him of an interesting book

### *November*

#### Autumn at Belle Isle

Letter to a friend living out of the city.

### *December*

#### Christmas in a Department Store

Business letter to the head of the mail order department asking for a list of gift suggestions.

### *January*

#### Visit to a Neighborhood Bank

Friendly letter telling of thrift organization and activities after visit to bank. (Appreciation motive)

### *February*

#### The Boys' Club—Junction and Michigan

Friendly letter, urging some one to join and giving reasons

### *March*

#### Michigan Central Depot

Friendly letter giving directions to prospective visitors, to aid them in reaching pupils' homes from the station.

### *April*

#### Y. M. C. A.—Scotten Street branch

Business letter requesting to be listed for summer employment

### *May*

#### Munger or Neinas School

Friendly letter, telling of new school

### *June*

#### A Radio Program

The visit to The Detroit News may act as a stimulus for the entire year's work. The children are always interested in the adventure of such a trip. Freely, they may observe what appeals to them.

When discussing the visit in an informal manner the following day, some child will undoubtedly mention the school paper which was attempted last year for the first time, to which this group contributed quite generously and in which they were greatly interested. At this point the teacher may suggest that the class publish a paper, a few copies of which may be sent to each room, telling the other children of their trip to The Detroit News.

This will provide a real purpose for writing and not force the children to write simply because it must be done.

The pupils may also examine a daily edition of the paper to supplement their information as to what parts are in its make-up. Each of these divisions may be related to the school: Sports—Gymnasium, Movies—Auditorium, Art—the Art classes, Home—Cooking and Manual Training. All these topics need not be included in every edition of the paper, but only as material for them is provided spontaneously.

The children may formulate their stories, using as subject matter one interesting point in the trip. The stories may be of an informative character or they may give an amusing incident for entertainment. Oral recitations of the individual stories should precede writing. Written compositions may then be prepared for the newspaper.

Of course, since such a paper can be no more than one mimeographed sheet, all stories

cannot be printed. Those that are must be about *one* idea and composed of no more than five to seven sentences. Other deciding factors would be:

Will it interest others?

Is it free from gross errors of English?

Is it correctly punctuated?

The first few months it will be necessary for the teacher to assist the committee (elected by the children because of their good work previous semesters), but later they will become independent. It would be wise to use the number system of identification on these papers to avoid any partiality in making selections.

During the first month the children will have taken the INITIAL COURTIS TEST which in English includes correction test in capitalization and punctuation, grammatical forms, and letter-dictation.

When this has been corrected and tabulated by the children on their record cards, together with an individual analysis of the first compositions, the pupils will have definite problems for which they need drill.

The SELF-HELP REMEDIAL LESSONS IN CAPITALIZATION AND PUNCTUATION, forty-five copies of which are provided each fifth and sixth grade room in Detroit, will enable the pupil to drill and to keep his record of improvement in letter form, capitalization and punctuation. Myra King's LANGUAGE GAMES, and Alhambra Deming's LANGUAGE GAMES FOR ALL GRADES will provide suitable games which will instill proper habits of speech.

As the correct use of these forms and proper punctuation are requirements for publishing a story, the desire to see one's work in print will stimulate purposeful drill.

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On the following pages will be found, in outline form, plans for five months' work in composition.

These plans are based upon a thirty-minute recitation period.

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# PLAN FOR SIXTH GRADE COMPOSITION

265

## SEPTEMBER

COMPOSITION—Visit to The Detroit News.

Letter—"Thank You" to the guide.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1			Starting of school organization		
2	Stimulation by trip to News.	Informal discussion. Stimulate paper.	Oral composition of stories for paper.		Written Composition of stories
3	Check written work with Items of Criticism	Capitalization Inventory Test	Grammatical Forms Test		Review subject and verb
4	Oral composition. Body of letter	Continue oral composition on letter		Review form of letter	Write letter

### Objectives for month:

1. Review points of capitalization and punctuation learned in previous grades.
2. Review grammatical forms of previous years.
3. Give inventory tests, to find weak points.

## OCTOBER

COMPOSITION—Visit to the Public Library.

Letter—Friendly, telling of visit and commenting on an interesting book.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Stimulate visit to library, Main or Conely	Oral composition on library visit		Capitalization and punctuation (needs)	Written composition
2	Check with Items of Self Criticism	Cap. and punc. New point for grade	Grammatical Forms—Games Errors: drink, drank, drunk		Subject and verb
3	Oral composition: body of letter			Cap. and punc. for friendly letter	Write letter
4	Capitalization and punctuation based on needs		Grammatical forms Errors		Subject and verb

### Objectives for month:

1. Encourage the use of good opening sentences—such as will arouse interest in listening to or reading what is to follow.
2. Teach to use correctly—drink, drank, drunk.
3. Teach to use correctly the comma in a series.



**THE ELEMENTARY ENGLISH REVIEW**  
**NOVEMBER**

COMPOSITION—Autumn at Belle Isle, the Detroit park.

Letter—Friendly, giving description to one who lives out of the city.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Stimulate stories on Belle Isle at this time	Oral composition		Cap. and punc. based on needs	Written composition
2	Check with Items of Self Criticism	Cap. and punc. based on needs	Grammatical Forms Games Errors: freeze, froze, etc.		Subject and verb
3	Oral composition: body of letter			Cap. and punc. for letter	Write letter
4	Capitalization and punctuation		Grammatical forms		Subject and verb

*Objectives for month:*

1. Encourage good choice of words. Reference: "OVERWORKED WORDS" by Lucy Grundlack, Elementary English Review, V 4, No. 7.
2. Teach to use correctly—freeze, froze, frozen.
3. Give remedial work in capitalization and punctuation.

**DECEMBER**

COMPOSITION—Christmas in a Department Store.

Letter—Business, to a store asking for a list of gift suggestions.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Stimulate stories on Christmas shopping	Oral composition		Cap. and punc. based on needs	Written composition
2	Check of written compositions	Capitalization and punctuation	Grammatical Forms Games Errors: Break, etc.		Subject and verb
3	Oral composition: body of letter			Cap. and punc. for letter	Write letter
4	Capitalization and punctuation		Grammatical forms		Subject and verb

*Objectives for month:*

1. Encourage use of conversation as a means of enlivening stories.
2. Teach to use correctly—break, broke, broken.
3. Give remedial work in capitalization and punctuation.
4. Teach form and vocabulary of a business letter.

(Continued on Page 277)

## READERS AND PRIMERS IN LIBRARY CHILDREN'S ROOMS\*

ELIZABETH D. BRIGGS

*Head of the Lewis Carroll Room, Cleveland Public Library*

A COMMITTEE has been appointed by the Children's Librarians' Section of the American Library Association to make a study of readers and primers for use in library children's rooms. As chairman of this committee, I am able to make the following partial report of our findings:

In making this study, we have kept in mind two qualifications which seem particularly essential; the appeal to the child's interest, and the trend in which his interest will be directed. While we grant the necessity of conforming to modern teaching methods in the books provided for children's use outside of school, the mechanics of teaching the subject is not primarily a library problem. To the librarian falls the task shared with teacher and parent of furnishing a happy occupation for leisure hours, of encouraging the reading of good books, of broadening the child's interests and of widening his horizon.

The work of the committee is by no means finished. Only a tentative list of recommended titles has been prepared to which additions will be made and from which certain titles will be dropped as the work progresses. This tentative list includes fifty-five series of readers and separate volumes such as Wright's *MAGIC BOAT* and twenty titles of story books such as Adams' *FIVE LITTLE FRIENDS* and Batchelder's *PEGGY STORIES*. The last two titles are not readers but are used for supplementary reading in school, and in the library as substitutes for readers. It is our plan to divide the final list of readers and primers into two parts; one a comparatively brief group of preferred titles, and the other a larger number of those which are acceptable from the library point of view but not considered essential for a library collection. In addition to these, more than seventy different series or separate books have been examined which have not received the recommendation of the reviewers.

Each year brings revisions of old series and the publication of many entirely new ones.

When the final list is completed it will not cover the entire field. Our aim is not to make an exhaustive list but to compile one which is sufficiently representative in types for children's librarians to use as a basis of selection for their children's room collections. If it is to be an effective aid it should be added to according to local needs and revised from time to time as progress is made in the production of readers of accepted standards.

In compiling our report, we ask ourselves, will the book stimulate a desire to read? Will it cause good thinking? Does it introduce good literature? Is it fitted to the child's experience? Is it easily comprehended by a child? Is it pleasing in style? Is it free from useless repetition? Is the make-up of the book attractive? Is the print clear and suitable in size? These are some of the points which we have attempted to consider in regard to each book examined.

The members of the committee have aimed to approach each book with an open mind. We appreciate more and more as we read one primer and first reader after another the problems which confront the writers of reading texts. It is simple enough to discard the old type readers which run something like this: "This is a ball. I see the ball. Do you see the ball? The ball is on the wall. Jack sees the ball." Could anything be less stimulating to interest or mental activity?

On the other hand, the writer's genius is challenged to produce, in terms simple enough for the beginner, a story which will cause the reviewer to answer the first three questions listed above in the affirmative.

Librarians and teachers have felt that folk lore and fairy tales are the natural province of the small child. Consequently many writers have given a large proportion of their space to this type of literature. After reading a half-dozen different versions of the same simple tale in a vocabulary reduced to the lowest terms, one understands why the little child is confused as to the facts of the story and appears less interested than when the same story is told him by a story teller. For this reason we sympathize with the attempt to substitute other subjects for folk

\*This is the third article in a series published under the direction of the Chairman of the Book Evaluation Committee of the American Library Association, Miss Helen Martin. There are ten articles in this series.

lore. At the same time there are folk lore and fairy stories which lend themselves readily to a simple rendering. The number of requests for these titles which the children's librarian receives daily testifies to the fact that they have not been impaired for small readers by this type of treatment.

In an article on children's choices of reading materials by Emma Grant, assistant in Elementary Education, Teachers College, Columbia University, and Margaret L. White, Elementary Grade Supervisor, Cleveland Public Schools, published in the Teachers College Record, April 1925, the writers question the conclusion reached by others that the interest of children in poetry is small. There is today a definite demand for poetry in many of our libraries. No doubt this is inspired in part by the increasing emphasis placed on the subject in school. But the children's librarians do not feel that the requests are induced by pressure entirely but by a genuine interest and liking aroused by the reading of poetry either at home or in the class room. In some of the Cleveland libraries the reading of a poem concludes each story hour program.

In the same article the inclusion of riddles is suggested as desirable. The RIDDLE BOOK by Lily L. Dootson, published by Rand in

1925 is attractively illustrated in silhouettes. This book has been enthusiastically received by children in the first and second grades.

Nature stories have never been so popular as at present. Books on the subject are much more attractive than formerly and we find that the children discriminate between the written-down, made-up story and one that presents facts in an interesting and straightforward way.

Animal stories have always stood in high favor but, like the nature stories, they should be written with especial care. Animal folk lore or fables may be used to advantage. The realistic animal stories should not be sentimental and the characteristics and habits of the animals as brought out in the stories should be correct.

Informational stories which arouse the child's curiosity and deal with subjects within his range of interests and stories of children's experiences are also enjoyed. The enthusiastic reception of humorous stories and poems in the library story hour would seem to prove conclusively that humor should find a place.

To make a satisfactory library collection of readers and primers therefore, all of these subjects must be represented, since each makes a definite contribution to the child's recreational reading as well as to his mental development.



*Courtesy of Longmans, Green.*

*From*

THE PIG TAIL OF ALI LEE BEN LOO

*By* JOHN BENNETT



# THE PROBLEM OF MAINTAINING SKILLS IN ARITHMETIC

AUSTIN REPP

College of Education, University of Iowa,  
Iowa City, Iowa

THE TEACHER of arithmetic is confronted with two major responsibilities, each of which must be well met if her pupils are to derive the most benefit from the study of this subject. First, she must teach each new topic and process effectively. Second, she must see to it that those skills which have been acquired by her pupils through first teaching are permanently retained. It is as necessary that skills be maintained and strengthened by frequent practice after first teaching as that first instruction be successfully accomplished. This paper will be concerned with the problem of maintenance of skills after they have been well taught.

For every important skill learned in arithmetic there should appear in the course of study effective maintenance devices which will insure their retention. The certainty of forgetting and the form of the curve of forgetting need no lengthy discussion here, having been long ago determined by Ebbinghaus. A skill or a fact once mastered does not remain in this condition indefinitely. The human organism is so constituted that a bond established at one period of the child's life does not retain its original strength and vigor for long periods of time unless that neural pattern is used with sufficient frequency. Verses or facts, which we have learned to recite with ease and assurance one day, we stumble over and repeat haltingly a week or a month hence.

Lest there be any misunderstanding about forgetting, the writer feels constrained to give a short discussion on curves of forgetting as applied to matter learned and as to its degree of mastery. Figure I below represents forgetting as regards bonds,  $8+9$  for example, learned to a point where only one correct response can be made to the situation after teaching has been done. Ability in working with skills learned to this degree is lost very quickly. Figure I depicts loss rather accurately for such cases. However, in the case of arithmetic we usually teach skills more thoroughly than this. Mastery of such facts as  $8+9$  is ordinarily required to be

much greater than that described in the situation above. In the case of good teaching with consequent over-learning on the part of pupils, Figure II would more nearly represent the form of the forgetting curve in arithmetic. It is to be noted that deterioration sets in as soon as a skill is not used, but that where skills are better mastered, the curve falls less abruptly. It may be maintained that for a time there will be no decline of the curve at all. All of the evidence collected which takes both accuracy of reaction and time of reaction into account, supports a curve resembling Figure II.

Another concept which should be made clear at the outset is that of maintenance. The meaning of the term, according to the dictionary, is to support something at a given level, condition or state. But, we cannot accept such a restricted meaning with relation to skills or knowledges in arithmetic. A pro-

FIGURE I

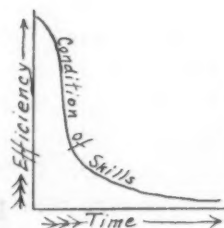
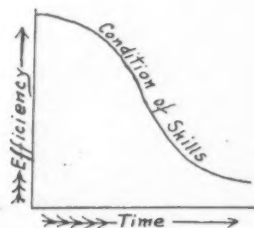


FIGURE II



gram which would preserve the *status quo* would hardly be desirable. We want eighth grade pupils not only to multiply whole numbers as well as fourth grade pupils, we want them to do better. Maintenance then, as the writer interprets the term, means not only retention of skills already acquired through first teaching, but strengthening these as time

goes on. Strength may be indicated either through greater accuracy, decreased reaction time or both. The figure representing the level of ability of pupils will then not be characterized by a horizontal line such as *ac* in Figure III, but by a curve denoting increasing ability up to a reasonable level. In Figure IV, line *bd* shows the type of curve which should be achieved in a properly conducted maintenance program.

FIGURE III

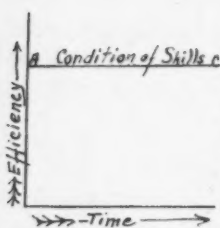
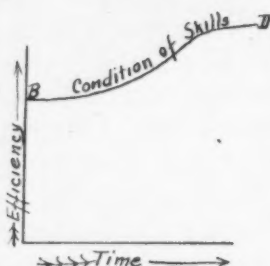


FIGURE IV



Educators have long known that there must be a spirited battle waged constantly against forgetting. Unfortunately little use has been made of such knowledge. The problem of maintenance has been ignored by textbook writers or so poorly attended to that the teacher of arithmetic has been left almost entirely upon her own resources to meet the situation. Instead of textbook and teacher being complementary factors in the maintenance program, with the text assuming the major role, the teacher has been forced to bear the whole load. General reviews appearing in texts, to be used approximately once each term or semester, have been of little or no help to teachers. As a matter of fact, such reviews have been detrimental, for they have guided teachers into wrong practices. Teachers have been lead to believe that such reviews were adequate for maintenance purposes. Anyone who has observed results knows full well how disastrous the policy has been. Immense amounts of reteaching and relearning have been necessary at each general review. The final outcome in many cases has been the development of actual distaste for the study of arithmetic on the part of both pupils and teachers.

The question may well be asked: How can this situation in arithmetic be met in a satisfactory manner? The answer is fairly easy.

We must construct maintenance devices in the form of drill units which can be used by the classroom teacher so as to meet the following specifications; first, practice on all important skills must be controlled so that each skill will receive its fair share of practice; second, each skill must be practiced frequently; and third, the drill exercise must be so constructed that the interest of pupils is sustained at a high level.

To meet the first specification is not especially difficult, although it requires careful work on the part of the drill writer. He must control the appearance of skills to be drilled upon so that none will receive an unfair amount of practice at the expense of others. For example:  $2 \times 2$  should not be practiced fifteen times in review drills during the course of a semester while  $9 \times 7$  is practiced but twice. Though, as stated above, the specification of well balanced drill is not especially difficult to meet, few textbook writers have lived up to it. Dr. Luse<sup>2</sup> in commenting on this feature of drill states that "A combination (number combination such as  $2 + 7$ ) may be entirely overlooked in the beginning book of a series without teacher, author, or publisher being aware of the omission." Dr. Luse found in her drill experiment with 576 fifth grade pupils that, as a maintenance device, well balanced drill was  $12\frac{1}{2}$  per cent superior to drill in which practice was not carefully calculated.

The second specification of an adequate maintenance program is that drill be provided often on important skills. This necessarily limits practice on any and all processes to small amounts. To meet this criterion for maintenance the teacher must use mixed drills approximately once a week. A practice directly opposed to this is that of using isolated drills once each week. The writer should perhaps make clear the meaning of the terms "mixed" and "isolated." Mixed drills are those in which practice on several processes is given in mixed order, i. e., the first example may be addition of fractions, the second division of whole numbers, the third subtraction of denominate numbers and so on throughout a twenty minute drill. Although isolated drills may also be given once a week only one process receives practice during a drill period,

i. e., one week addition of denominate numbers receives drill, the next subtraction of denominate numbers, etc. It will be seen from this description that the inherent characteristic of mixed drill is frequent practice in small amounts. On the other hand, isolated drill is characterized by bulked practice, coming seldom. Mixed drill has the advantage of variety of operation during a twenty minute period and for that reason arouses interest which is highly desirable. Isolated drill on the other hand, practices only one function, and being handicapped by monotony of procedure tends to become boresome and uninteresting.

Both Gates and Thorndike, in discussing the psychology of drill, point out that variety of operations is extremely necessary to create and sustain interest in the work. In an experiment recently conducted by the writer, in which 470 sixth grade pupils were divided into two groups<sup>2</sup> evenly matched in arithmetic ability conclusive evidence was found showing that mixed drill was 23 per cent superior to isolated drill for maintaining skills previously learned. Pupils using both types of drills were greatly benefited by a twenty-six week drill program for maintenance purposes, but the group using mixed drills profited far more by receiving drill in small amounts on every process weekly than did pupils using bunched weekly practice on single processes. If but a fifteen or twenty minute period can be devoted to drill weekly for maintenance purposes, the evidence now available indicates beyond reasonable doubt that teachers had best give one or two examples in each process every week than twenty or thirty examples in each process every ten or twelve weeks.

The third essential for maintenance devices is that the tools used shall be interesting to pupils. The statement that learning is most effective if work is interesting would be challenged by no one. One of the greatest faults of the old "term reviews" in arithmetic was the boresome nature of these long drawn out ordeals. One method of creating an active attitude of attack is by use of drills in which pupils are called upon to perform many different operations during the course of one drill period. The proof of the validity of such construction has been sketched in the paragraph just preceding.

Another means of securing and maintaining the interest of pupils is by letting them know

at the end of each maintenance drill how successful they have been in their work. Every normal human being, be he school boy or business man, wants to compare his work with that of some competitor. The maxim "competition is the spice of life" has found abundant support in the work of Dr. Panlasigui<sup>3</sup>. He conducted a very careful study with two thousand children of the fourth grade, half using standardized and half using unstandardized drills. The work of pupils using the drills which made available immediately the knowledge of the degree of success in the work was found to be far superior to the work of pupils using unstandardized drills. Standardized drills are necessarily of the objective type. In regard to success attained on maintenance drills some means should be provided so that each pupil may keep a permanent record of his accomplishment from week to week throughout the year. Records of progress aid in sustaining interest over the whole maintenance period.

Another means of gaining and keeping the interest of pupils is to use drills in which examples and problems are placed in the test from first to last in order of ascending difficulty. Drill units so constructed do not kill the interest of the less capable pupil at the outset by compelling him to fail on the first example or problem attempted. Rather his morale is built up by finding examples which he can do successfully at the beginning of the test. He thus works along getting satisfaction from the work and gathering momentum. The chances for interest and success with his work in arithmetic are much increased by such experience. One thing must be kept in mind by the teacher. It is this: if pupils are to maintain skills they must practice them. If two devices are to be had which contain identical drill material differently arranged the teacher should always choose the one which provides the greater amount of encouragement and success. Drills carefully standardized and graduated in difficulty have these characteristics.

(Continued on Page 275)

1. Luse, Eva May, *Specific vs. General Learning in Narrow Mental Functions*. A Doctor's Thesis on file in the Education and Philosophy Library of the State University of Iowa, Iowa City, Iowa, 1925.

2. Repp, Austin, *A Study of the Effects of Mixed versus Isolated Drill on the Maintenance of Skills in Arithmetic*. A Doctor's Thesis on file in the Education and Philosophy Library at the State University of Iowa, Iowa City, Iowa, 1928.

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# CLOTHING TOWN

*An Original Play by  
B-8 Pupils in One of the Detroit Summer Schools, 1927*

**MRS. EDNA B. MACKLEM**  
*Palmer School, Detroit, Michigan*

## *Purpose:*

To sum up the work done in connection with the exhibit of clothing and textiles.

## *Stimulation:*

1. A visit. The pupils were allowed to go to the library to see the clothing and textile exhibit.
2. Clothing and textile films.
3. Individual books and letter guides based on clothing and textiles.
4. An invitation to the auditorium to hear a debate.
5. An invitation from the auditorium teacher to entertain the two classes that had had the debate.

## *Class Activities:*

The following was written by one of the pupils.

"This play, Clothing Town, represents the work of two thirty-minute class periods. During the first class period we planned the subject of the play, and each one wrote his own speaking part. During the second class period we put the play together and criticized the parts. Our first rehearsal was when we practiced it by giving it as an entertainment to the A-8 Class."

## *Generalization:*

1. Correlation with the general science classes in their clothing and textile project.
2. The following points in grammar were established:
  - (a) A predicate pronoun must be a subject pronoun.
  - (b) The use of were in a contrary to fact statement.
3. Complete co-operation on the part of the pupils.
4. The pupils accomplished their purpose.
5. There was 100 per cent pupil participation.

## CLOTHING TOWN.

### ACT I.

#### SCENE I.

**Place**—A boy's room.

**Time**—Early evening.

**Character**—A B-8 Pupil.

**Pupil:** Oh, dear, I don't know what to do! My class went to the library yesterday to see the exhibit on clothing and textiles. Our

teacher told us to write a composition on what we thought was the most important thing in "Clothing Town". My head just aches trying to decide, and I'm so tired. (The pupil falls asleep.)

#### SCENE II.

**Place**—Clothing Town.

**Time**—Midnight.

#### **Characters—**

1. Jewelry.
2. Fur.
3. Communication.
4. Notions.
5. Rubber.
6. Cotton.
7. Leather.
8. Wool.
9. Silk.
10. Linen.
11. Lace.
12. Modern Girl.
13. Old-Fashioned Girl.
14. The Costumes of Other Lands.
15. Transportation.
16. Manufacturing.
17. Communication.
18. The People of The Earth.

(At the last stroke of twelve the inhabitants of Clothing Town come to life.)

**Jewelry:** At last it is midnight and we can move about!

**Fur:** Well, if it were not for the fact that I am the most important inhabitant of Clothing Town, I'd move away from here. But what would Clothing Town be without Fur Alley?

**All:** You, the most important! I should say not! I am the most important!

**Communication:** What a racket! We have an hour to do just as we wish. Let us decide once and for all who is the most important. Let each one tell why he thinks he is the most important. I am sure when all is said and done, you will all agree that I, Communication, am the most important of all.

**All:** A good idea! A good idea!

**Notions:** But who will start?

**All:** I will! I will!

**Communication:** Silence, everyone of you! Rubber, what have you to say for yourself?

*Rubber:* I, Rubber, am the most important resident of Clothing Town. I am made into balls, balloons, erasers, water-wings, and many other useful things. What would boys and girls do in school without erasers? I make transportation more comfortable with my balloon tires. I keep peoples' feet dry with my rubbers and boots. I ease peoples' pains and aches with my hot water-bags. I hope I have proven that I am the most important.

*All:* No, no, you're not important!

*Cotton:* I, Cotton, am very proud of myself, for I think I am the most important of all. No matter how many other inhabitants Clothing Town has, it would be very sorry to lose me. If it were not for me what would make you sleep so comfortably every night? It is said that I produce enough yarn each year to wind twice around the world. During the Civil War I was stacked up in the trenches to serve as bullet-proof protection. You would not have your two kinds of music, negro spirituals or modern jazz, had it not been for me. It was on my account that slaves were brought to this country. Their music has become a part of American music today. I am also made into rugs and clothing. Therefore I think I am the most important of all of you.

*All:* We don't think so!

*Fur:* Fur is what I represent, and I am the most important of all. What would the primitive man have done without me? I was all he had to wear. I am warmer than any textile; the people of Siberia and Alaska could not live without me. Today I shelter people from the cold winter days with my soft, thick coat. I am also used for trimming coats, dresses, and other articles. I am of great value to mankind. No, not one of you will ever equal me!

*All:* We are of greater value than you are!

*Leather:* I am Leather, the most important benefactor in the life of man. I clothe him and keep him warm. I also make it possible for people to live in wooden houses, because I keep the lumbermen warmly clothed, so they can cut down the trees to be made into lumber. I am also made into caps, jackets, robes, rugs, covers for books, and many other articles. When Columbus discovered America, he found the Indians using the juices of herbs, roots, and flowers to dye leather for their drums, wigwams, and clothing. The ancient Greeks and Egyptians knew the uses and value of leather. No uncivilized countries are found today where the inhabitants do not know the use of leather.

I know I have succeeded in putting you in a

better position to understand why I am the most important of all of you.

*All:* You have not succeeded in making us think you are the most important!

*Wool:* I am Wool, a very important product in the United States, and in many other countries. The people use me for fine blankets which keep them warm and comfortable in their beds at night.

I am also made into coats and sweaters which keep them warm in winter months. My woolen caps keep Jack Frost from nipping ears.

Even the Navaho Indians wove the history of their tribes in their woolen blankets.

Now you see and understand why I am the most important of all.

*All:* Important! You're not so important!

*Wool:* I am!

*Silk:* I represent Silk. Everybody uses me! Clothing Town could never get along without me.

For a long time I was a secret, but men from Europe came to China to find out my secret.

I make people look dainty and pretty, that is why I think I am the most useful and important.

*All:* But we don't think so!

*Linen:* See here, inhabitants of Clothing Town, do you forget your old neighbor, Master Linen, who has been here for about five thousands years? I am the most expensive of vegetable fibers. Before America was ever dreamed of, I was being used. In America I cost very much because my parent, Flax, is not grown there very much. I am a fabric of luxury. It is I who am the most important.

*All:* No, No!

*Notions:* Listen to me, Textiles! How would you ever become clothing if man didn't have needles, thread, scissors, buttons, and thimbles? I have everything that man needs in sewing. Now you can see that you depend upon me for your usefulness.

*All:* We can all very well get along without you.

*Lace:* You seem to forget me, but I, Lace, am the most important of all. What would curtains, dresses, and scarfs do without me? The dress of yesterday would not look so dainty if I were missing. What would some beautiful hats do without me? I was even worn by a great man, George Washington!

Jewelry can not be worn by everyone, but I am inexpensive and within the reach of all.

You see me in pictures painted by great artists, and in many beautiful homes. I am the most important and wonderful inhabitant in Clothing Town.

*All:* We could very well do without you.

*Jewelry:* Don't forget me. I am the Spirit of Jewelry! How do you suppose the modern girl would look without jewelry?

I also give employment to many people all over the world. A dress of lace or silk would not look well without me. If you go to the Art Museum you will see cases of jewelry that was worn by people all over the world many, many years ago.

The Indians traded furs for glass beads.

*Fur:* The white man realized the value of furs, so they traded trifling trinkets for them.

*Jewelry:* Jewelry has been important down through the ages. What would a king's or queen's crown look like without jewels? Jewelry is one of the most important things in the world.

*All:* We don't think you're important.

*Modern Girl:* You queer looking creature, who are you?

*Old-fashioned Girl:* I represent the costumes of yesterday. How dare you call me queer looking? I don't look any queerer than you do. I am very gay and dainty most of the time. Who are you, may I inquire?

*M. G.:* I represent the costumes of today. I am the modern youth of 1927. I am very gay and happy. Without me the world would have no pep at all.

*O. F. G.:* Look at the length of your dress! How shocking! Are you not ashamed of yourself?

*M. G.:* The length of my dress; why, look at the length of yours! Yours is very wide and clumsy. My dress is the latest style, and that is what people want, "style".

*O. F. G.:* In 1850 my dress was the latest style. The people of my day would be horrified if one were to wear such a short and narrow dress as yours.

*M. G.:* But that was a long time ago, and the style of dresses has changed very much since 1850.

*O. F. G.:* In my estimation I think my dress is more suitable than yours, because my dress is large and roomy, while yours is short and narrow.

*M. G.:* That proves that my dress is more suitable to wear than yours. It is the latest style, and furthermore, how would you look on a tennis court with that wide, clumsy dress? People would laugh at you.

*O. F. G.:* I would like to see you dance the minuet in that dress of yours.

*M. G.:* I can't imagine you in a Charleston Contest!

*O. F. G.:* A Charleston Contest! What is a Charleston Contest?

*M. G.:* You don't know what a Charleston Contest is? You are impossible!

*Fur:* Most interesting but not important.

*The Costumes of Other Lands:* I represent the costumes of other lands. If it were not for me you could not tell the people of other lands apart. I give each nation an individuality.

What would an Eskimo look like wearing silk, and the people of the South wearing fur? Could you imagine a poor peasant wearing diamonds and silk? When you think of an Indian, what do you see in your mind? Why, his picturesque costume of course. Now I hope everyone of you here will admit that I am the most important of all.

*All:* We don't think so.

*Transportation:* I am Transportation! What would the world do without me? How would all our foreign trade and communication be carried on? How would we get leather for our shoes? What good would wool in South America be to the rest of the world? How would cotton be brought to the factories? It is I who transport these products to all parts of the world. I make it possible for you to keep in touch with your relatives and friends in other places.

Why even the Queen of Spain parted with her jewels to provide transportation for Columbus!

*Jewelry:* The jewels must have been very valuable to provide enough money for the price of three ships!

*Transportation:* If I am not more important than any of you try and do without me for awhile!

*All:* We can do without you very well, indeed!

*Manufacturing:* I, Manufacturing, am more important than any of you. If it were not for me you would not have fine cars and beautiful clothes. Yesterday and Today would not be dressed so fine if it were not for me. I make clothing for people from wool, cotton, silk, and other vegetable fibers. Some factories manufacture pins and buttons only. I make it possible for the poorest kind of people to bedeck themselves with jewelry, for inexpensive jewelry is being produced in greater quantities today. None of you would serve the people as you do if it were not for



me. So no doubt can be left in your minds as to my importance!

*All:* You depend upon us for your importance!

*Communication:* I, Communication, am the most important of all who have gathered here tonight. Without me how could you communicate with each other? You could not have met in this town tonight if I had not communicated with each one of you and told you where to meet.

If it were not for me you would not be known. I have communicated with all the people of the world and told them of your value. As for the benefit of the people, I employ thousands of them from all over the world and help them make their living.

If I were to stop communication, the progress of the world would stop with all the people in this town included.

For these reasons and many others I consider myself more important than all who have gathered here tonight.

*All:* No! No!

*People:* Inhabitants of Clothing Town, I represent the people of the earth. Hear what I have to say. Without me you would be of no value. It is I who has brought you where you are today. If it were not for me you would not have anyone to clothe.

It is I who will till the soil and plant the cotton. It is I who tend the sheep and care

for the silk worm. It is I who transport you. It is I who communicate with the world and create the supply and demand for you.

You were put on this earth to play your part, and not to spend your times in foolish quarrels. All of you are important, and one is just as good as the other. Each one of you is useful to mankind. Each one of you has an important place in this world. So remember that if it were not for man you would have no value whatsoever. Just remember that the most important thing in this town is: *The dependence of the inhabitants of Clothing Town upon the world.*

### SCENE III

Place—A Boy's Room

Time—1:00 A. M.

Character—A B-8 Pupil

(As the clock strikes one the inhabitants of Clothing Town resume their rigid positions.)

*Pupil* (waking and rubbing his eyes): Where am I? Now I remember. What a dream! I know what I shall write about. If it had not been for that dream I would still be trying to pick out the most important thing in Clothing Town. Our teacher was just trying to make us think. I shall write about *the dependence of the world upon the inhabitants of Clothing Town.* (Curtain.)

## MAINTAINING SKILLS IN ARITHMETIC

(Continued from Page 271)

The writer makes no pretence of setting up a fixed method for use of maintenance devices. Writers of drill whose products meet the foregoing specifications for maintenance materials have devised specific methods which will be found very effective when used with the drills for which the methods have been worked out. If teachers and supervisors follow the suggestions outlined in the foregoing pages

in the matter of selection or construction of maintenance devices the problem of permanently fixing skills which have been well taught should give much less trouble than it has in the past. Systematic review through drill will combat forgetting and will be a distinct aid to teachers in securing the desired end which is the permanent retention of skills in arithmetic.



# EMOTIONAL TRAINING OF CHILDREN IN THE KINDERGARTEN

RUTH M. BLACKMAN  
Hoover School, Hazel Park, Michigan

AT THE AGE of five the child, being at his most individualistic stage, comes to kindergarten ready to explore a new world. The majority of kindergarten children are prepared to follow, to do what they see others doing, say what they hear others saying—in short to imitate, and in this way to gain knowledge and fix new habits. In each group of children who start to school for the first time there are a few who have had little or no emotional training, and who have a great influence upon the rest of the group. If the teacher has an extensive understanding of human life she will be able to use this type of child, to mold and change him so that the effect upon the others will be positive.

Of these unstable emotional types, the one most frequently encountered is the crying child. There is probably no kindergarten teacher, and few first grade teachers, who do not encounter the crying child at least once a semester. Freckle-faced William was one of this type. He was ushered in by his sister on the first day of school and began to cry at once. He cried more lustily when his sister went to her own room. Each day when his sister parted from him he cried, and each day seemed to offer an experience to William which made him cry, for instance, failure in learning to tie a bow knot in one trial, failure in putting blocks away which he had taken out, taking part in a new game, and especially any prominent part. In fact the experiences which other children accepted with pleasure or without any show of emotion seemed stimuli to William to cry. Through observation we found that he was quite unable to take responsibility, as bringing his report card back to school, or going home alone, and if his sister did not appear promptly when school was dismissed he was sure to cry vociferously.

During the first month in school the kindergarten group was given the Detroit Kindergarten Test and William was found to have one of the two highest scores in the class. These children were also rated by the Detroit Teachers College Emotional Scale and William was found to rank low as compared with the others. Each time he cried we tried to work with him until he had mastered the

thing which was causing the trouble, commending his efforts and at times pointing out the uselessness of crying. A home call was made thus affording an opportunity for meeting William's father and mother. They were eager to assist in overcoming his difficulty by letting him do things for himself.

After a month's time we found that William rarely cried, and some time later he very happily announced that he was able to go home alone. One day William was putting the Hill blocks away and the cover of the large chest came down on his head with a thump. He had been warned that this would happen if he jolted the chest and though he looked quite sober for a few seconds he did not cry. When four months had passed William was again rated by the Detroit Teachers College Emotional Scale and his rating was found to have improved about 76%.

Graphing the results of the Detroit Kindergarten Test and the Emotional Scale of this class, which consisted of eighteen children, on a correlation sheet, it was found that the intelligence score and the emotional score for these children had a correlation amounting to 67%. TABLE I

To show gain in emotional score made by six children after four months of kindergarten training.

Child .....	A	B	C	D	E	F
Energy .....	2	1	0	0	0	3
Emotional Response....	1	0	0	0	0	1
Imagination .....	0	1	0	1	0	2
Generalization .....	3	2	1	2	0	2
Personal Danger .....	2	1	0	1	0	2
Difficulty .....	2	3	0	2	0	2
Personal Discomfort..	1	1	0	0	0	1
Novel Experiences ....	4	3	3	0	0	1
Recognition .....	1	1	-1	4	-1	1
Relation with Others..	2	1	0	0	-1	1
Property .....	-1	0	0	0	0	-2
Work .....	3	1	2	0	-2	1
Relaxation .....	0	0	0	0	0	2
Emotional State .....	4	3	0	3	0	0
Total % Gain.....	76	42	19	27	-18	60

% Gain—  
First Emotional Score

Emotional Score after 4 mos. kindergarten training.  
Numbers with negative sign prefixed indicate loss.  
(For fuller explanation of meaning of headings, see Detroit Teachers' College Survey of Emotional Tendencies and Behavior.)

Two children, A. and B., whose intelligence rating and emotional scores were low, two, C. and D., whose intelligence ratings were average and emotional scores average, also child E. and child F., whose intelligence ratings were high and emotional scores low, as compared with the others in the class, were each rated a second time by the emotional score after four months of kindergarten training, and in all cases save one, their emotional scores had improved. Child E, an Italian child who came from a home where Italian was the language used, was absent more than half of the semester.

This method of studying the children in the group with a view to finding where their emotional control was low and what could be done to strengthen it proved to be very interesting and helpful. We aimed to have the children gain a sense of respect for the property of others, as well as for the rights of others, through their kindergarten experiences. An example of this may probably best explain its meaning. Raymond was quite self-willed, the weapons he used to gain his own

way being screaming, laughing, squirming, and defiance. During the story period he did not choose to listen and made such a disturbance that the other children could not hear. When the suggestion was made that he be quiet so that the other children might hear he laughed derisively and said he didn't have to. It was necessary to pick him up, place him on a chair, and hold him there. A discussion with the children brought out the point that all of them wished to hear the story. It followed that in order to do this all the children must be quiet. Holding him quite firmly in his chair the story was resumed, after telling him that if he could be quiet without being held he would be given the opportunity to do so. Two or three experiences of this kind were enough for Raymond to learn to respect the rights of others in this regard, and bring about a normal emotional reaction from him.

Regular observations and measurements have shown a decided growth in the mentality and in the emotional control of the children.

#### PLAN FOR SIXTH GRADE COMPOSITION

(Continued from Page 266)

##### JANUARY

COMPOSITION—The Neighborhood Bank.

Letter—Friendly, telling of thrift.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Visit to bank	Oral compositions on visit		Capitalization and punctuation	Write stories
2	Check-written compositions	Capitalization and punctuation	Grammatical Forms Games Errors:	Speak, etc.	Subject and verb
3	Oral composition: body of letter			Cap. and punc. for letter	Write letter
4	Capitalization and punctuation		Grammatical forms		Subject and verb

##### Objectives for month:

1. Encourage the use of variety of kind and structure of sentences.
2. Teach correct use of speak, spoke, spoken.
3. Give remedial measures in capitalization and punctuation.



# THANKSGIVING DAY--ORIGIN, CELEBRATION AND SIGNIFICANCE

MILDRED KRISE

*Librarian, Whitney School, Hamtramck, Michigan*

THE accompanying bibliography has been compiled for teachers and librarians who wish to locate material on Thanksgiving Day. Selections listed here will also be found appropriate for church and club entertainments in which children are to take part.

Cabot—COURSE IN CITIZENSHIP. A course of study for the first eight grades. Contains suggestions for talks for each month of the school year. November: Government by the People, 198-202; teachers.

Curtis—WHY WE CELEBRATE OUR HOLIDAYS. Thanksgiving Day, 124-129; grades 3-4.

Needham—FOLK FESTIVALS. The First Thanksgiving—Thanksgiving Festivals in a Training School, 90-94; teachers.

Beard—AMERICAN GIRLS' HANDY BOOK. Thanksgiving, 302-314; grades 5-6.

Schauffler—THANKSGIVING; ITS ORIGIN, CELEBRATION AND SIGNIFICANCE. Teachers.

Elson—THE STORY OF OUR COUNTRY BK. I. The beginnings of New England, 77-91; grades 5-6.

Tappan—AMERICAN HISTORY STORIES FOR VERY YOUNG READERS. "Very clear, concise rendering of high lights in our history." The First Thanksgiving Day in New England, 28-35; grades 5-6.

Chadwick—STORIES OF COLONIAL CHILDREN. "Child life in New England." The First Thanksgiving Day, 43-50; grades 3-5.

Guerber—STORY OF THE THIRTEEN COLONIES. "From the discovery by the Norsemen through the Revolutionary War." The First Thanksgiving, 113-117; grades 5-6.

Pumphrey—PILGRIM STORIES. "Pilgrim children in Scrooby, Holland and Plymouth and their exciting experiences in their new home." The First Thanksgiving, 153-162; grades 4-6. Thanksgiving, 163; grades 5-6.

Deming—STORIES OF PATRIOTISM. The First Thanksgiving Day, 10-18; grades 5-6.

Bryce—STORYLAND DRAMATIC READER. "Stories dramatized for 3rd grade children." Josiah Breeze's Thanksgiving, 139-143; grades 4-6.

Barnum—SCHOOL PLAYS FOR ALL OCCASIONS. "Short Plays for the Children." Scotch Grace, 43-54; grades 5-6.

Lutkenhaus—PLAYS FOR SCHOOL CHILDREN. "Contains a helpful introduction, sugges-

tions for costumes and outlines of programs for all the special days of the year." Thanksgiving Day in 1696, 189-190; grades 5-6.

Payne—PLAYS FOR ANY CHILD. Any Child's Vision of Blessings, 117-128; grades 4-6.

St. Nicholas—A BOOK OF PLAYS AND OPERETTAS—2ND. SERIES. "Simple plays, acted ballads, shadow pantomimes, etc." The First Thanksgiving Apple, 89-100; grades 5-6.

Tucker—HISTORICAL PLAYS OF COLONIAL DAYS. "The plots are based on imaginary incidents many of which refer to important historical events." Little Pilgrims, 39-43; Pilgrims in Holland, 64-67; grades 5-6.

Wickes—A CHILD'S BOOK OF HOLIDAY PLAYS. The Thankful Heart, 151-170; grades 5-6.

O'Grady—THE TEACHER'S STORY TELLERS BOOK. A Good Thanksgiving, 180-181; teachers.

Wickes—HAPPY HOLIDAYS. Thanksgiving—Barr, 84-85; grades 4-6.

Tappan—POEMS AND STORIES. The Corn Song—Whittier, 283; The Landing of the Pilgrims—Hemans, 384; grades 5-6.

Bemis—THE PATRIOTIC READER. The Landing of the Pilgrim Fathers—Hemans, 3; The Puritan—Curtis, 4; The Song of the Pilgrims—Hemans, 394; grades 5-6.

Miller—MY BOOKHOUSE, VOL. II. We Thank Thee, 259; teachers.

Brown—SONGS OF SIXPENCE. Thanksgiving, 153; grades 3-4.

Skinner—A CHILD'S OWN BOOK OF VERSE, Bk. II. A Good Thanksgiving—Douglass, 50; grades 3-4.

Lovejoy—PIECES FOR EVERY MONTH OF THE YEAR. "Nature in verse." Thanksgiving Day Child, 236; grades 5-6.

O'Neill—RECITATIONS FOR ASSEMBLY AND CLASS ROOM. "Selections chiefly from standard authors, suitable for elementary and secondary schools. Includes poems for special days." Giving Thanks, 184; The Landing of the Pilgrims—Hemans, 331; Something to Be Thankful For—Denton, 185; Thanksgiving—W. D. Howells, 186; Thanksgiving Day—L. M. Child, 299; The Thanksgiving Fable—O. Hereford, 123; The Corn Song—Whittier, 71; The First Thanksgiving Day—Brotherton, 183; The

- Pilgrims—W. Philips, 185; We Thank Thee—Emmerson, 186; teachers.
- Stevenson—DAYS AND DEEDS (POETRY). "Selections for each holiday and anniversary." The First Thanksgiving—Guiterman, 61; The Thanksgiving in Boston Harbor, 63; A Harvest Song—Markham, 65; Thanksgiving Day—Child, 66; Thanksgiving—Arey, 67; The Pumpkin—Whittier, 68; Harvest Home Song—Davidson, 69; The Two Festivals—Larcon, 69; grades 5-6.
- Wiggin and Smith—GOLDEN NUMBERS. "One of the best collections of poems ever published for children in upper grades." The Corn Song—Whittier, 82; The Landing of the Pilgrims—Hemans, 305; grades 5-6.
- Wynne—FOR DAYS AND DAYS. "An unusual attractive book of children's verses, simple without being trivial. They will appeal to children from 8 to 12." Thanksgiving Day—236; The Pilgrim Comes, 241; grades 4-6.
- Alexander & Blake—GRADED POETRY, 5TH YEAR. The Landing of the Pilgrim Fathers in New England—Hemans, 33; grades 5-6.
- Blake & Alexander—GRADED POETRY, 3RD. YEAR. Thanksgiving Day—Child, 32; grades 3-4.
- Burt—POEMS EVERY CHILD SHOULD KNOW. "Excellent collection of poems." The Landing of the Pilgrims—Hemans, 239; grades 5-6.
- Olcott—STORY TELLING POEMS. "Excellent collection of narrative poems." The First Thanksgiving Day, 281-283; grades 5-6.
- POEMS TEACHERS ASK FOR, BK. 1. The Landing of the Pilgrims—Hemans, 8; Thanksgiving Day—Child, 178; The Corn Song—Whittier, 171; teachers.
- STORIES OF MOTHER GOOSE VILLAGE. "Original stories founded on Mother Goose Rhymes." Little Wee Pumpkin's Thanksgiving, 75-81; grades 1-2.
- NIGHT BEFORE THANKSGIVING, A WHITE HERON AND SELECTED STORIES. The Night Before Thanksgiving, 45-52; grades 5-6.
- WHEN MOLLIE WAS SIX. "A year's record of Molly's life." Thanksgiving Dinner, 114-122; grades 3-4.
- Poulson—IN THE CHILD'S WORLD. "Morning talks and stories for kindergartens, primary schools and homes." Boston Thanksgiving Party, 93-94; How Patty Gave Thanks, 94-97; teachers.
- Pingree—BOSTON COLLECTION OF KINDERGARTEN STORIES. Thanksgiving Story, 38-39; teachers.
- Bailey & Lewis—FOR THE CHILDREN'S HOUR. The story of Ruth and Naomi—Bible, 219-221; The Story of the First Corn—Hiawatha, 221-225; Who Ate the Dollies' Dinner—Curtis, 225-227; A Great Surprise—227-229; teachers.
- Evans—WORTHWHILE STORIES FOR EVERY DAY. Thanksgiving, 85-87; teachers.
- Bailey—STORIES FOR EVERY HOLIDAY. Turning the Thanksgiving Table, 56-66; Capt. Christy's Thanksgiving, 67-75; The Country Mouse Thanksgiving, 76-87; teachers.
- Curtis—WHY WE CELEBRATE OUR HOLIDAYS. "Origin of Holidays." Thanksgiving Day, 124-129; grades 3-5.
- Wickes—HAPPY HOLIDAYS. Old Man Rabbit's Thanksgiving Dinner, 63-68; The First Thanksgiving, 68-76; Little Wee Pumpkin's Thanksgiving, 76-79; grades 4-6. The Thanksgiving Goose, 79-84; "Chusey," the Story November Told, 86-96; A Turkey for the Stuffing, 96-101.
- Dickinson—CHILDREN'S BOOK OF THANKSGIVING STORIES. "Stories for younger children and older children are indicated." Grades 3-6.
- Miller—MY BOOKHOUSE, VOL. II. Feast of the Tabernacles, 257; teachers.
- Olcott—GOOD STORIES FOR GREAT HOLIDAYS. "Collection of 120 stories taken from many sources and arranged for the children's own reading. Collections for 17 holidays are given." The First Harvest Home in Plymouth, 269-271; The Master of the Harvest, 272-277; Saint Cuthbert's Eagle, 278-279; The Ears of the Wheat, 279-280; How the Indian Corn Came Into the World, 280-285; The Nutcracker Dwarf, 285-287; The Pumpkin Pirate, 287-290; The Spirit of the Corn, 290-292; The Horn of Plenty, 292-295; grades 4-6.
- Stevenson—DAYS AND DEEDS (Prose). "Selections from a wide range of writers, on American holidays, special days, great Americans and the seasons." Origin of Thanksgiving, 67-68; Thanksgiving Memories, 68-70; The Day of Thanksgiving, 70-71; The King of Festivals, 71; A Thanksgiving Sermon, 71-74; Thanksgiving, 74-75; Fasting and Feasting, 75-76; grades 5-6. A Thanksgiving Celebration in 1779, 76-79.
- Turner—ZODIAC TOWN. "How Ann and Amos followed the journeying man down the scalopy road of rhyme to the twisted, mistiest town where they visited each month in turn and learned how to dash from their every day talk right into a rollicking rhyme." November—Zodiac Town, 115-118; grades 3-4.

# EDITORIALS

## *Let It Be Harvest Home*

THE TRIALS of the Pilgrim Fathers have somehow insinuated themselves into our national observance of Thanksgiving to such an extent that the merriment which should accompany such an occasion is lost. Further, the Harvest Home idea has been obliterated because of the migrations from the country to the city. The old spirit of Thanksgiving needs to be revived in America.

This spirit did not originate in our colonies. It is as widespread as humanity. The Athenians of the time of Pericles gave thanks for their harvests of grapes, olives, and grain. Their celebration was characterized by extreme joy, and found expression in gay festivals contributed to by the greatest artists and writers of the age. Even the slaves were invited to participate, and all strangers were made welcome.

Among all of the peoples of Europe, in ancient and in modern times, there has existed the custom of celebrating the garnering of the crops. Always these festivities have been very genuine in their expression of thanksgiving for the yields of field and vineyard:

The genuine spirit of thanksgiving for the year's bounty has been replaced, in America, by the commemoration of an incident in colonial history, something worthy enough, reminiscently, but not sufficiently genuine to reach all American children. For the most part, these children know only the conventional symbols of the holiday. In reality, a very small percentage of them, after drawing pic-

tures of the turkey in art classes at school, go home to a traditional Thanksgiving dinner.

The English teacher who is resourceful has an opportunity to transform the Thanksgiving known to so many children as sombre and gloomy into a happy and festive occasion.

It is true that the actual harvesting of fruits and vegetables is something remote from the experience of city children, but the harvest itself is displayed in its abundance in every farm truck passing through the streets, in fruit and vegetable wagons, and in the open air markets, fruit stands, and vegetable tables in grocery stores, colorful and lavish.

If children could understand that the fruits—the grapes and pumpkins, the corn and green-plumed celery, the boxes of crimson cranberries and apples—have come from the very green fields they themselves visited through the summer, they would perhaps reach a more vivid realization of the thankfulness that attends bountiful harvests.

Spring festivals are not uncommon in schools, but our national autumn festival, solidified by tradition, has not been given the same creative expression by the children. The teacher's responsibility lies in setting the occasion, assisting, to some extent, with details of organization; the children, through their own creative expression, will give form to the play of imagination which always accompanies a genuine feeling of thanksgiving and a clear understanding of its occasion.



# REVIEWS AND ABSTRACTS

SUCCESS IN SPEAKING AND WRITING, third book of THE OPEN DOOR LANGUAGE SERIES. By Zenos E. Scott, Randolph T. Congdon, Harriet E. Peet, and Laura Frazee. New York, Houghton, Mifflin Co., 1928.

Through the evaluation of several thousands of compositions written by children under normal conditions, a study of children's letters, an investigation, through special tests, of the ability that pupils show in the use of the sentence, and the standardization of a series of tests in correct usage, the material for a very good book as a basis for the study of English has evolved.

The general plan of the book is based on activities in which the child may take part in his home, school, and play life. The social aspect of the situation has been considered and several units are thus planned. There is provision made in these activities for individual differences as to taste, interest, ability, and need.

With the help of the test one may plan a remedial course in grammar and correct usage for children needing such. If there is no individual need for the work, it is taught incidentally.

From the standpoint of make-up, the book is very desirable. The lines are not too long and are well leaded. The type is large enough to be easily read by children. The black and white illustrations are generous in number, but one feels that they are somewhat crude; if a picture is worth being inserted at all, it should be the best one available.

One feature which is rather undesirable is the small note at the top of every lesson, which tells what form that lesson should take. The selections, if they are good, would take the form intended without any note.

As a whole the book might satisfactorily be placed in the hands of seventh and eighth grade students, for the material will appeal to them and the volume itself is bound in an attractive and durable way.

*Janet L. Rieman.*

ARITHMETIC FOR TEACHERS' TRAINING CLASS—An Available Progress in Methods for Teaching Arithmetic, by E. H. Taylor, New York. Henry Holt & Company, 1927.

The material is well organized: the contents and index are well arranged, definitions are followed by examples; and exercises and references at the close of each chapter serve as an incentive to arouse permanent interest in the history of arithmetic and its place in human culture.

The book should be of real value to a prospective teacher who has need of an ade-

quate working knowledge of the processes in arithmetic.

*—Martha Bacon.*

JUNIORS' OWN COMPOSITION BOOK, by Sterling A. Leonard and Effie B. McFadden. Rand, McNally & Co., N. Y., 1928.

In their new book, the authors present composition as a part of life situations.

The subject matter is organized in two sections, each of which is subdivided into several parts. In the treatment of the composition subjects we find a real attempt to have children master good manuscript form, some spelling, sentence sense, letter writing, and proof-reading.

An ingenious device is that part labeled "The Tool Shop," which contains self-help lessons to be used as the individual needs them. It includes such diagnostic aids as the Briggs English Form Test, Intermediate Sentence Test, and Test for Grammatical Correctness, as well as remedial work related to these tests.

The book is attractive in binding and typography. Its illustrations are uncolored, but are sufficient in number to make the book appealing. The captions are informative and interesting. The arrangement of materials aids the children in self-instruction.

An appendix of eighteen pages offers a very attractive list of additional composition subjects.

This book will no doubt prove a delight to both students and teachers of junior English.

*Mrs. Elsie M. Harper.*

THROUGH THE GATEWAY. Compiled by Florence Brewer Boeckel. New York. Macmillan Co., 1928.

This book was compiled, as its author states, "in the hope that it may help children learn how to live happily in an interdependent world."

The Gateway mentioned is a wide one, and through it children pass into many lands united in good-will. The vista is enticing, gazed upon from such points as "What To Do On Special Days"; "Stories To Read and Tell"; "Games To Play"; "Things To Do—Projects of Good-will; Pageants and Plays To Act", and "Books To Read".

Academically the books' wealth of material is a boon to both teacher and parent.

Even the youngest child wishes to hear intimate details of the lives of children in other lands. Children of all ages will find delight in these stories—try "How the Hot Ashes Shovel Helped Snoo Foo" by Carl Sandburg—for yourself!

*—Etoile E. Anderson.*

**THE BILLIE BANG BOOK.** By Mabel Guinnip La Rue. Illustrations by Maud and Miska Petersham, N. Y. Macmillan, 1927.

In the **BILLIE BANG BOOK** is found a story suited to interest the child and to draw out and develop all his faculties.

Throughout this reader, there is plenty of action to engross the attention of the child. The lessons introduce child characters alive with the experiences of childhood and expressed in the language of children. The lessons, moreover, appeal strongly to the imagination and lend themselves to conversations and dramatization. These features tend to give the child power of expression.

Besides containing excellent reading material for children of the third grade, **this book** is carefully arranged. There are word-building exercises which intensify the value of the book, and silent reading exercises at the end of each lesson.

Pupils find here, also, enjoyment and appreciation of new experiences. This text deals with the development of right study habits for nature science. It also teaches children kindness to animals.

The pictures are carefully planned, not only to add beauty to the text, but also to aid the child to visualize the various story plots.

—*Sister Margaret Therese*

**STONE'S SILENT READING.** Book VI. By Clarence R. Stone. N. Y., Houghton, Mifflin, 1927.

This book is exactly what its title indicates. It deals with many phases of thought-inducing activity that each reader may do for himself. It should be a distinct asset in carrying out the idea of individualization in instruction. The varied lessons should lend themselves beautifully to individual stimulation.

Mr. Stone evidently understands the psychology of children and of teachers. Hardly a story or an activity in the book could fail to

appeal to a child of this grade-age. Nor does Mr. Stone leave half of the work of lesson preparation to the teacher. That's good psychology. The "Suggestions to Teachers" immediately after the preface anticipate most of her problems and offer solutions.

The book is well organized. The appeal to the teacher is strong. The arrangement of the lessons is definitely suited to the educational aim of the book. This aim is to promote interest in reading.

The illustrations are novel and not too glaring in color. One's attention is caught by the glossary or "little dictionary" in the back of the book because of the illustrations therein.

The book is excellently printed. Good paper is used. The type is large and the leading is ample. But the book is not well bound. Margin, titles, and other mechanical aspects show no departure from good and accepted form.

—*J. W. Tomlinson*

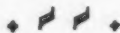
**BETTER ENGLISH HABITS;** Books One and Two.

By Alma Blount and Clark S. Northup. Wheeler Publishing Company.

These books may be used as oral and silent readers. They comprise varied material — Stories, letters, games, dramatization, and poems. The selections are chosen for their appeal to the pupil as well as for their informational value. To carry over the specialized training given in these readers into the study of other school subjects, such exercises as Answering Test Questions, Directions for Playing a Game, Practice in Grasping Leading Ideas, are provided throughout the text. Besides these, there are valuable illustrations, all with real art quality. The pictures tell the story properly.

For the teacher's convenience, the book is divided into concrete sections for each month.

—*Sister Mary Christina*



# AMONG THE PUBLISHERS

The titles starred have been examined, and found especially commendable. Listing of unstarred books does not preclude later favorable review.

- Bennett, John. *THE PIGTAIL OF AH LEE BEN LOO*, with seventeen other laughable tales and 200 comical silhouettes. N. Y. Longmans, Green, 1928.\*
- Brate, Charlotte. *THE PONY TREE*. Illustrated by the author. N. Y. Frederick A. Stokes, 1928.\*
- Carrick, Valery. *TALES OF WISE AND FOOLISH ANIMALS*. Illustrated by the author. N. Y. Frederick A. Stokes, 1928.
- Carter, Radcliffe. *FIFTY TALES FROM LA FONTAINE*. N. Y. Oxford University Press, 1928.
- Cooper, Frederic Taber. *LITTLE GOLD NUGGET*. With illustrations and decorations by Edna Potter. N. Y. Frederick A. Stokes, 1928.
- Crandell, Helen Hopkins. *LITTLE WHITE COTTON*. With illustrations and decorations by Helen G. Babbitt and Ethel G. Blossom. N. Y. Frederick A. Stokes, 1928.
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- Elson, William H., Keck, Christine M., and Burris, Mary H. *JUNIOR HIGH SCHOOL LITERATURE*. Books one and two. Revised edition. Chicago. Scott, Foresman, 1919, 1928.
- Everson, Florence, and Power, Effie. *EARLY DAYS IN OHIO*. A story of a pioneer family of the Western Reserve. N. Y. E. P. Dutton, 1928.
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- Gilbreth, Lillian M. *LIVING WITH OUR CHILDREN*. N. Y. Norton, 1928.
- Grishina, N. J. *GIVAGO. SPARROW HOUSE*. Illustrated by the author. N. Y. Frederick A. Stokes, 1928.\*
- Hill, Helen, and Maxwell, Violet. *LITTLE TONINO*. N. Y. Macmillan, 1928.
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- Lenski, Lois. *A LITTLE GIRL OF NINETEEN HUNDRED*. Illustrated by the author. N. Y. Frederick A. Stokes, 1928.\*
- Lofting, Hugh. *DR. DOLITTLE IN THE MOON*. Illustrated by the author. N. Y. Frederick A. Stokes, 1928.\*
- Long Lance, Chief Buffalo Child. *LONG LANCE*. Foreword by Irvin S. Cobb. N. Y. Cosmopolitan Book Corporation, 1928.
- Lummis, Jessie I., and Schawe, Williedell. *THE ROAD OF HEALTH TO GROWN-UP TOWN*. With illustrations by Eunice Stephenson and Ellen Kettunen. (Health Readers, book three.) Yonkers-on-Hudson. World Book Co., 1928.
- Malcolm-Smith, E. F. *PATRIOTS OF THE NINETEENTH CENTURY*. London. Longmans, Green, 1928.
- Mathews, Franklin K., editor. *THE BOY SCOUT YEAR BOOK*. Illustrated. N. Y. D. Appleton, 1928.
- Meigs, Cornelia. *CLEARING WEATHER*. With illustrations by Frank Dobias. Boston. Little, Brown, 1928.
- Miller, Mary Britton. *MENAGERIE*. N. Y. Macmillan, 1928.
- Moeschlin, Elsa. *THE RED HORSE*. N. Y. Coward-McCann, 1928.\*
- Mukerji, Dhan Gopal. *GHOND, THE HUNTER*. Illustrated by Boris Artzybasheff. N. Y. E. P. Dutton, 1928.\*
- Nesbit, E. *THE BASTABLE CHILDREN*, containing *The Treasure Seekers*, *The Would-Be-Goods*, *The New Treasure Seekers*. Preface by Christopher Morley. N. Y. Coward-McCann, 1928.\*
- Neumann, Daisy. *TIMOTHY TRAVELS from the Mediterranean to the North Sea*. Illustrations by the author. N. Y. Coward-McCann, 1928.
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- Rogers, Lou. *THE RISE OF THE RED ALDERS*. Illustrated by the author. N. Y. Harper, 1928.
- Santee, Ross. *COWBOY*. Illustrated by the author. N. Y. Cosmopolitan Book Corporation, 1928.
- Starch, Daniel, and Mirick, George A. *THE TEST AND STUDY SPELLER*. First, second, and third books. N. Y. Silver, Burdett, 1921, 1928.
- Stoddard, Lothrop. *THE STORY OF YOUTH*. Illustrated by William Siegel. N. Y. Cosmopolitan Book Corporation, 1928.\*
- Sugimoto, Chiyono. *PICTURE TALES FROM THE JAPANESE*, with eighteen illustrations in black-and-white by Tekisui Ishii. N. Y. Frederick A. Stokes, 1928.
- Watson, John B. *PSYCHOLOGICAL CARE OF INFANT AND CHILD*. N. Y. W. W. Norton, 1928.
- Wells, Rhea. *AN AMERICAN FARM*. Illustrated by the author. Garden City. Doubleday, Doran, 1928.\*



## A VISIT TO THE ALCOTT HOME

(Continued from Page 260)

the rare quality of Orchard House. When I reached home I went to the bookcase and took down a worn copy of *BABBITT*. Turning to the description of Babbitt's house in Floral Heights I read:

"Two out of every three houses in Floral Heights had before the fire a davenport, a mahogany table real or imitation and a piano-lamp or a reading-lamp with a shade of yellow or rose silk. Nineteen out of every twenty houses in Floral Heights had either a hunting print, a Madame Fait La Toilette print, a colored photograph of a New England house, a photograph of a Rocky Mountain, or all four.

"Though there was nothing in the room that was interesting, there was nothing that was offensive. It was as neat, as negative, as a block of artificial ice. Nowhere was there a hockey-stick, a torn picture book, an old cap, or a gregarious and disorganizing dog. In fact there was but one thing wrong with the Babbitt house: *it was not a home.*"

Then going to *LITTLE WOMEN* I found these words:

"It was a comfortable old room, though the carpet was faded and the furniture very plain; for a good picture or two hung on the walls, books filled the recesses, chrysanthemums and Christmas roses bloomed in the windows and a *pleasant atmosphere of home-peace pervaded it.*" Today after all these years a visitor still feels its individuality.

It is foolish to sentimentalize over a time that is gone. But so delightful was the hour

we spent in this old house that we left in a mellow mood. Looking back as we went down the path to the gate we fancied we saw dimly on the doorstep the shadowy figures of the kindly philosopher and Marmee, while frolicking about in the shrubbery were Meg, Jo, Beth, and Amy, the beloved "*Little Women*" of three generations of children.

SHORT BIBLIOGRAPHY OF BOOKS  
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Willsie, Mrs. Honore—*THE FATHER OF LITTLE WOMEN*. Little Brown, 1927.

## PICTURE-BOOKS IN WINTER

Summer fading, winter comes—  
Frosty mornings, tingling thumbs,  
Window robins, winter rooks,  
And the picture story-books.

\* \* \* \* \*

All the pretty things put by,  
Wait upon the children's eye,  
Sheep and shepherds, trees and crooks,  
In the picture story-books.

—Robert Louis Stevenson.

\* \* \* \* \*

# SHOP TALK

*Excerpts from an article in the November  
Child Life, by John Farrar.*

(Reprinted through the courtesy of the Editor of Child Life)

NO GREATER gift can be given to a child than the feeling that books, many books, are as much a part of his home and his life as beds or chairs or kitchen utensils. The mature man or woman who cannot turn to books for rest and stimulation, in sickness or in grief, or just in plain boredom, is poverty-stricken indeed. In spite of the great inculture. Great masses of us are culture—we are still likely to be snobs about books. This is one of the greatest enemies of our culture. Great masses of us are culture-hungry. We read because we feel we should; but until we learn to allow our children to believe that reading is just as much of a pleasure as eating candy or going to the movies, we cannot expect to be thoroughly cultured, or even thoroughly educated. \* \* \*

There are countless books on the subject of youthful reading, some written by librarian authorities, others by those more psychologically inclined. Many of these books are helpful; but it seems far wiser to me, to depend on one's own common sense. Most important of all is the total absence of the negative attitude. Some children want to play with books at a very early age. They should have a little bookshelf of their own, selected for quality of reading matter, to be sure, but more especially for beauty of color and design—little books, that are easy for small hands to hold. Some children will not even tear the pages; but seem to love to handle them, to look at them, to pretend that they are reading from them.

Almost at the start, a child's character begins to be apparent. It would be absurd to try to limit a boy or girl who is particularly interested in fire engines to a shelf of fairy tales. On the other hand, leave a few nature fables about and try to gain the interest, for the sake of imagination. But don't force. Scott and Dickens have been closed doors to many because they were forced on children at too early an age.

Most children, long before they can read, are fond of the rhythms of poetry. Be sure that they hear the rhythms of good poetry as well as those of good old jingles. While it is probably the jingles that they will learn themselves, you will find that they will take delight in hearing the lyrics of Keats and

Shelley as well; and to make great poetry a part of their early inheritance, of the golden well of their memory, is a gift as great as any amount of money in their savings accounts. \* \* \*

Before the child goes to school, then, he should have a curiosity about books, and a joy in them. He should associate them, along with his toys, with the playroom rather than a schoolroom. They are bright, lovely things, not drab covered volumes associated with long hours of lessons. They are doors to the beautiful, and windows opening on fairy seas. They are paths to adventure and beauty.

If your child has already formed his tastes, and you want to change them, what should you do? Find out, first, if there is any kind of book he likes. Suppose it is the trashiest of adventure stories. Encourage him to read that, and more like it. Be glad that he likes to read at all. Then, buy him a better story of the same type. Leave it around, where he will want to pick it up and taste it. Make the selections better and better, until he likes the best; for it is probable that the same elements he likes in trash can be found in better books. We do not always realize that if we hunt far enough, the same appeal can be found in books written in a fine style, as in those written sloppily.

"What shall I do if my child does not like to read at all?" Find out what his greatest interest of the moment is. Is it nature? Is it baseball? Then, get the best book which contains this special appeal. Leave it around. Read aloud from it. Tempt him with it. From then on, watch his changing interests, and meet them with new volumes. Is it not somewhat the same with food? How many children have hated spinach to their grown-up days, because some one told them it was especially good for them.

Please don't ever tell children that reading is good for them, or is a duty. Reading is a joyous thing. It makes rainy days sunny, and sickness bearable. Give your child a chance for a rich old age, when books become the rest from care, and the escape from boredom and pain. Let reading always be a part of play. So it will become an armor against evil, and a strength in time of trouble.

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C. C. CERTAIN, EDITOR

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